



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

two rows of shelves around room, supported by little Renaissance brackets, and books and ornament arranged as shown in sketch. By side of divan let us place a tabourette with smoker's outfit, as this is essentially the room for lounging.

Our dining-room will be in delft blue, the round

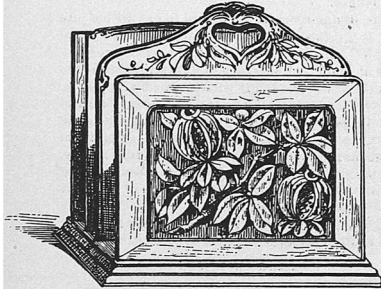


TABLE BOOK-RACK IN CARVED WOOD.

table, sideboards, six chairs of inlaid mahogany in Chippendale style. Have a narrow shelf around walls just below frieze and place upon this all the old delftware and plaques you can collect. On a window shelf place plants in blue and white jars.

Bedroom wall being hung with pale yellow striped paper with white garland stencilled frieze, have furniture of white enamel, upholstered in dainty yellow and white cretonne. Bedstead, dressing case, bureau, oval mirror, cheval glass, low chairs and rocker.

On bathroom floor place white angora rug, enamel your bathtub white and corner closet.

In servant's room place enamel iron bedstead, one chair and one of the combination bureau and washstands.

Have kitchen floor laid with blue and white oilcloth and arrange dresser with scalloped oilcloth to harmonize. Imitation oak centre table and two chairs. Small marble top pastry table.

DECORATIVE DOINGS.

THE "homey" house is expressive; it is the goal to which we all aspire, and so few attain; the upholsterer's house is too well known to require any comment; the bargain house, the house that is an exact imitation of our neighbors, the house after our own idea, these are all familiar types, but the "homey" house, the house that never looks as though it had been newly furnished, that never grows shabby, that isn't in the latest fashion, and yet cannot be called "behind the times," that combines the beauty of the past with the elegance of the present, the house that grows upon us day by day, becoming dearer and fairer, because it is like no other house, because it is home, that is the "homey" house.

The "homey" house combining the acme of comfort and perfection of detail must necessarily be one in which the hand of the conscientious decorator has laid a true and just groundwork of harmony and design, from which spring, as naturally as a flower springs from the bud, those charming touches of individuality that stamp each house as home apart, different from any other home, just as in nature no two leaves are exactly alike.

A FEW general rules only can be given in regard to housefurnishing. The carpet should be chosen first, and that, of course, must be selected in reference to the light, location, and general plan of the room. There is a much wider scope in the purchase and variety of wall-papers, and one can generally be found to harmonize with the carpet. Both should be subdued in effect, and chosen not by the strips, but by the whole four sides of the room, as it is seen in the mind's eye, a most diffi-

cult feat, by the way. A narrow piece, showing a delicate pattern of roses, is charming and coquetish, but when these charms are multiplied by one hundred they assume formidable proportions.

NATURE is our great source of form and coloring; from her we may learn to mix our colors and draw our outlines. A flower is always filled with a multitude of suggestions that only need to be conventionalized to fit into the plan of the decorator. The hepatica, growing wild in our fields with its little flower, shading from white into purple, with its triflorous leaf of deep green, streaked with brown and russet red, makes a perfect motif for both color and design. While a "violet" or a "hawthorn" room may sound sentimental, yet these flowers have suggested a combination of colors for two rooms, which I am in the act of carrying out. In both cases the endeavor has been to bring the rooms into sympathy with the appearance and individual needs of the occupant, and at the same time keep in harmony with the tone of the general decorations.

THE craze for rugs has caused an excellent thing to be abused. A rug, not a multitude of rugs, is more desirable than a carpet in the bedroom from a sanitary point of view; in the dining-room, the waxed floor and the large centre rug are *de rigueur*,



A BABUT, OR CHEST.

but in the drawing-room where there is much passing back and forth, a well chosen carpet, with one or two rugs discreetly placed, will be found preferable and in better taste.

We are apt to overload our houses with rugs

and droop over the paintings like foolish butterflies without the wit to go about their business, and yet a rich, warm-toned drapery, either as background for a piece of bronze or as a covering for an ungainly mantel, is one of the most potent factors in the artistic finish of an apartment.

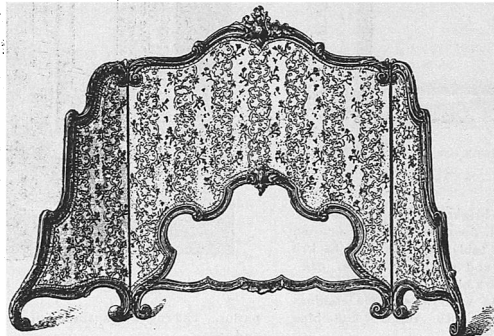
THE furnishing and decoration of a house should be planned as a whole before one article is purchased. The color scheme, in fact the ground work should be laid in just as an artist might mass his colors on the canvas to obtain the complete impression of what his painting will be when it is finished, before giving a thought to the finer details.

The leading stores, as we are well aware, are filled with carpets, draperies and pieces of furniture, which when considered separately are pretty and effective, but when thrown together without harmony or intelligence, will ruthlessly destroy whatever good points they may possess.

The young housewife is apt to make serious mistakes, and often spends her little capital most injudiciously. A short consultation with the artistic decorator relieves her of all responsibility, and assures her of intelligent sympathy and the furtherance of her ideas in the right direction. He knows at a glance what is required. He seeks for what is needed to fill out his plan; he does not create a need for what he sees.

THAT the artistic is not necessarily costly we can judge from the fact that the most ordinary means are used to obtain a desired effect. For example a deep, dull paper of solid tint may be relieved by a frieze of chintz, one of the least expensive of fabrics, whose design happen to fit into the plan. A simple stencilling in the frieze will often elevate a room from the commonplace to the beautiful, by the magic power of the right thing in the right place. Heavy silk curtains of the old stiff style replaced by simple hangings of babinette embroidered with a border of flowers carried out in colors to harmonize with the general tone of the room will prove an artistic change. These babinette draperies cost exactly one-fourth less than silk or satin, and yet their effect is much more pleasing and unique.

A PRETTY silk hanging on the walls costs no more than the usual high priced paper, and in rooms of a certain pretention these hangings (chosen, be it borne in mind, with the utmost discrimination) are both beautiful and rich. When two apartments open one into the other, for instance a drawing-room and a library, most rare and



AN ARTISTIC FIRE SCREEN.

just as we overload them with tables and chairs and meaningless pieces of furniture. Bits of silk dignified by the name of hangings seem to "drop from the nowhere into here" and alight on the edges of the mouldings, the corners of the mantel,

exquisite combinations are obtained by one hanging being made to draw out and enhance the beauty of the other. In all cases, but more especially in the case of elaborate wall hangings, the choice of the carpet requires the nicest care.